

O. Ma charmante, épargnez moi!  
(O my charmer, spare me)

CAPRICE

PAR  
L. M. Gottschalk.

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## Note de l'Anteur

Je recommande pour ce petit morceau la plus scrupuleuse observation de ce qui est marqué. Le caractère d'ardeur à la fois mélancolique et inquiète que j'ai cherché à lui imprimer disparaîtrait entièrement, si l'exécutant ne s'attachait à donner aux rythmes qu'il renferme leur valeur exacte. La mélodie devra se détacher sur le fond tourmenté mais symétrique de la basse avec une sonorité "cantante" et une "morbidezza" qui sont les traits caractéristiques de la musique créole. Se mouvoir avec toute la désinvolture de Ad Libitum et du tempo rubato dans l'intérieur de la mesure, et ne point cependant en franchir les limites extrêmes, tel est le secret du charme que produit la musique des Antilles, et de la difficulté que présente ce morceau dont les mélodies et leur arrangement, bons ou mauvais, m'appartiennent entièrement.

## Note by the Author

I must suggest this little piece should be played exactly as it is written, as the license occasionally indulged in by pupils, of substituting their own thoughts for those of the composer, must inevitably interfere with the general effect. The characteristics of mingled sadness and restless passion which distinguish the piece would be utterly lost were not the accuracy of each changing rhythm fully sustained. The melody should stand out in bold relief from the agitated but symmetrical background of the bass with the singing sonorousness and passionate languor which are the peculiar traits of Creole music. To give entire scope to the "Ad Libitum" and "Tempo Rubato" and at the same time not to transcend the extreme limits of the time, is the principal difficulty as well as the great charm of the music of the Antilles, from which I have borrowed the outline of this Composition, the Theme and Arrangement being exclusively my own. I intend hereafter, as a prelude to my pieces, to make a few observations on the proper method of playing them, hoping that those who like my music, may accept the fervent desire to facilitate its execution, as an acknowledgement of their kindly appreciation.

L.M.GOTTSCHALK.

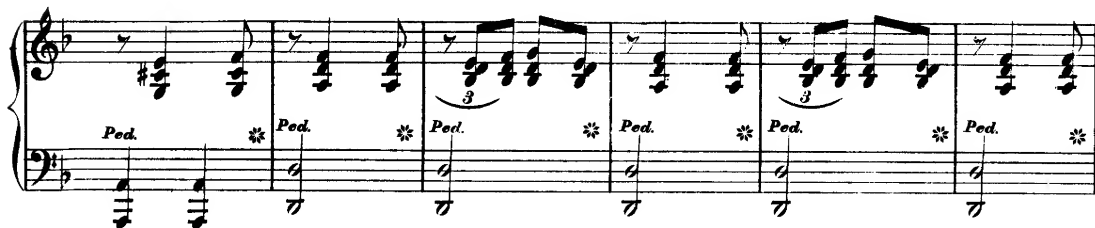
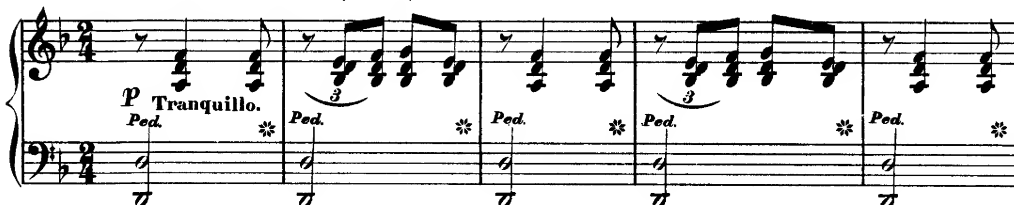
*New York 21 June 1862.*

**O. MA CHARMANTE, ÉPARGNEZ MOI!**  
 (O my Charmer, Spare me)  
 CAPRICE.

The Author in this morceau (which is entirely original) has endeavored to convey an idea of the singular rythm and charming character, of the music which exists among the Creoles of the Spanish Antilles. Chopin it is well known transferred the national traits of Poland, to his Mazurkas and Polonaises, and Mr. Gottschalk has endeavored to reproduce in works of an appropriate character, the characteristic traits of the Dances of the West Indias.

**L. M. GOTTSCHALK.**

**ALLEGRO MODERATO.** (♩ = 104)



First system of piano music. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (\*) are present below the left hand. Trills (tr) are indicated above some notes in the right hand.

Second system of piano music. Similar to the first system, it features a melody in the right hand and accompaniment in the left. Pedal markings and asterisks are used. Trills are present in the right hand.

Third system of piano music. The right hand has a more active melody. Above the staff, the text "Con Timidezza." and "Poco a poco si prende il tempo più risoluto." is written. Below the staff, the tempo marking "Meno Mosso." is present. The dynamic marking "p" (piano) is also visible. Pedal markings and asterisks are present.

Fourth system of piano music. The right hand features a melodic line. Above the staff, the markings "Elegante.", "Dolente.", and "Stretto." are present. The dynamic marking "p" (piano) is also visible. Pedal markings and asterisks are present.

*Ped.* *f* *P Subito.*

**Capriccioso.**

*Ped.* *Ped.*

*Ped.* *f* *p* *Ped.* *f Subito.* *Un Poco più Deciso.* *Resoluto.*

*Ped.* *Elegante.* *Stretto.* *Ped.* *Ped.* *Ped.*

**Elegante.**

*f* *3* *3* *p* Subito. *Ped.* \*

*Ped.* \*

**Ben Legato. Armonioso. Ben Cantato.**

*p* *Tranquillo.* *Ped.* \*

**Con Eleganza.**

*W* *3* *Ped.* \*

*p* *Ped.* \*

Malinconico.

Stretto.

First system of musical notation. The right hand (treble clef) features a melody with triplets and slurs. The left hand (bass clef) provides harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The tempo marking 'mf Tempo Rubato.' is present.

Sua.....

Armonioso.

Second system of musical notation. The right hand continues the melody with slurs and ties. The left hand accompaniment includes chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

Sua.....

Third system of musical notation. The right hand features more complex rhythmic patterns with triplets and slurs. The left hand accompaniment includes chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

Sua.....

Fourth system of musical notation. The right hand continues the melody with slurs and ties. The left hand accompaniment includes chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

Sua.....

Fifth system of musical notation. The right hand features more complex rhythmic patterns with triplets and slurs. The left hand accompaniment includes chords and single notes. Pedal points are marked with 'Ped.' and asterisks. The system concludes with a double bar line.

Clayton.